Columbia Pictures

"THE TAKING OF BEVERLY HILLS"

Production Information

A truck crashes, toxic chemicals escape, a city is evacuated ... and suddenly every multimillion-dollar home, glossy store and exclusive business establishment in Beverly Hills is empty and defenseless against an army of high-tech thieves. The world's richest city is about to become the victim of the ultimate hostile takeover, unless a playboy football star and a corrupt cop can put a stop to the taking of Beverly Hills.

An explosive action drama that stars Ken Wahl, Matt Frewer, Harley Jane Kozak and Robert Davi, "The Taking of Beverly Hills" is directed by Sidney J. Furie and produced by Graham Henderson from a screenplay by Rick Natkin & David Fuller and David J. Burke and a story by Sidney J. Furie and Rick Natkin & David Fuller. The Nelson Entertainment Presentation is being released by Columbia Pictures.

Billionaire Robert "Bat" Masterson (Robert Davi) is a specialist in hostile takeovers. He's acquired businesses in every industry, and he's Beverly Hills' newest billionaire. But the old-monied locals don't like him, his attitude or his money. Even his efforts to woo an insurance tycoon's daughter (Harley Jane Kozak) are turned away.

So what does he do? He gets back at them with the perfect crime, an amazing plan to stage a fake toxic spill, force the evacuation of the city, incapacitate the police and fire departments, and seal the area off from the outside world. Having set the stage, he can then let his army of thieves -- disguised as cops and toxic spill cleanup squads -- loose in Beverly Hill's unguarded homes and businesses.

Ken Wahl stars as Terry "Boomer" Hayes, a superstar quarterback who plays for Masterson's Los Angeles franchise. At his Beverly Hills home on the night Masterson implements his plan, Hayes is inadvertently overlooked in the general evacuation. Ed Kelvin (Matt Frewer), a crooked cop who is part of Masterson's scheme, nonetheless saves the football player's life when other members of the heist team try to cover their mistake by killing Hayes. Joining forces, the football player and tarnished lawman embark on a desperate mission to thwart the perfect crime and escape with their lives.

"Beverly Hills is a very vulnerable community, especially late on a Sunday night," says director Furie, who first came up with the idea about an incredible plot to plunder the world's richest city. (According to Beverly Hills Police Lieutenant Bob Curtis, although there are 128 officers in the BHPD, there is only one squad of police -- and a small fire department unit -- on duty in the entire city during the 2-7 a.m. shift.) "For the world's richest city, that's hardly a major deterrent."

"Beverly Hills is also a sovereign municipality. It doesn't subscribe to the services of Los Angeles Police Department, the Sheriff's Department or the Highway Patrol. The only way those law enforcement agencies can even enter the

city limits is if they're on a high speed pursuit. Otherwise it's entirely out of their jurisdiction. So if you could neutralize the local police and firemen, you could literally cut off the whole city, and that's exactly what we do."

Furie took his premise to screenwriters Rick Natkin and David Fuller (he had previously worked with Natkin on "The Boys in Company C" and "Purple Hearts"). Their original screenplay was later modified by writer David J. Burke, the executive producer of "Wiseguy" and a close associate of the film's star, Ken Wahl.

A veteran production team and a dynamic cast came together to make "The Taking of Beverly Hills." Furie has enjoyed a long and colorful film career with such credits as "The Ipcress File," "Lady Sings the Blues" and the "Iron Eagle" films. Three-time Oscar-nominated production designer Peter Lamont served as designer on the last five James Bond films, and editor Antony Gibbs, A.C.E., is a five-time British Academy Award nominee.

Ken Wahl returns to the big screen after three seasons on the critically acclaimed television series "Wiseguy." Concerning Boomer Hayes, his character in the film, Wahl says: "What's interesting about Boomer is that he knows nothing about guns. The one time he picks one up and fires it in the movie, he nearly kills Kelvin (Matt Frewer). The fact that he's a quarterback has validity in the story because his throwing ability comes into play."

Matt Frewer, who rose to stardom as the title character in the "Max Headroom" television series, plays police officer Ed Kelvin, Boomer's ally and a very unusual character.

"It was always Sidney's intention," says Frewer, "not to make your typical action movie. You definitely had the roller coaster experience, but we decided to throw in 'Mr. Toad's Wild Ride' as well. Our movie is filled with surprises, and many of those are provided by Kelvin."

Harley Jane Kozak, whose film credits include "Arachnophobia," "Parenthood" and "When Harry Met Sally ...," stars as savvy theatrical agent Laura Sage.

"Harley is a fine actress," says Furie, "somewhere between Sigourney Weaver and Kathleen Turner, and her involvement in the story is a good contrast to the run-and-gun adventures of Boomer and Kelvin."

Early on, Furie and the writers worked hard to create the perfect character to mastermind the robbery of the century. They came up with suave power broker Robert Masterson (his friends call him "Bat"). Cast in the role was Robert Davi, best known to international audiences as drug runner Franz Sanchez in the James Bond movie "Licence to Kill."

"Masterson is a fabulously wealthy upstart who isn't accepted by the aristocratic snobs who make up Beverly Hills' old-monied clique," says Davi. "He's also very upset that Laura, who comes from old money, has rejected him, so in many ways he perpetrates the robbery to get even with them."

To round out the cast of "The Taking of Beverly Hills," Furie populated the film with a number of actors who will be very familiar to film audiences. These include Lee Ving James ("Streets of Fire") as Varney, Masterson's security chief; Branscombe Richmond ("Hard to Kill") as Benitez, the hit man; Lyman Ward

("Ferris Bueller's Day Off") as the Beverly Hills police chief; and William Prince ("Network") as Laura's father.

About the Production ...

The biggest role in "The Taking of Beverly Hills" is played by the city itself, a small town with an enormous reputation.

"I always knew we wouldn't be allowed to shoot in Beverly Hills proper," says Furie. "First, they have the toughest shooting laws in the country. Secondly, they would never have consented to the destruction we had planned for Rodeo Drive and thirdly, it's nearly impossible to shoot at night in a residential area. So from the beginning I figured that we would build large working sets."

To realize Furie's dream of an "alternative" Beverly Hills, production designer Peter Lamont was hired. Working closely with his son, Neil, who was the art director on the film, and Oscar-winning set decorator Michael Ford ("Raiders of the Lost Ark"), Lamont spent three months in the real Beverly Hills measuring the front of every store on Rodeo Drive and photographing the entire community. Detailed plans were prepared, and a blueprint for what would eventually become a second Beverly Hills was completed.

The site chosen for the set construction was a huge, uncompleted sports facility in western Mexico City called the Ciudad Deportiva ("Sports City"). The property included an unfinished gymnasium, some empty warehouses, scores of soccer and baseball fields, and a large empty field that Lamont felt was perfect for their construction plans. The production designer imported his supervising

construction team from England, and work began in earnest in December 1989 with over 300 Mexican laborers on the job.

Rodeo Drive is a major player in the story, and the filmmakers spent $1.8 million to construct its duplicate. At the beginning of the film, Rodeo Drive is host to a huge outdoor block party/charity event for the homeless. Later that night, it is the site of a major traffic accident that initiates the robbery, and during the film's final third, it becomes the location for a shootout between Boomer and Kelvin and Masterson's army of thieves, during which the exclusive stores on the street are virtually leveled.

Unlike a typical studio backlot, Lamont had to provide his own electricity and build roadways, driveways and sidewalks. His storefronts often included functional interiors where major action sequences took place. Along with Rodeo Drive, his team constructed a major Beverly Hills residential neighborhood with palatial mansions, enormous lawns, tennis courts and back alleys.

Filming in Mexico City began appropriately with a bang on the night of April 2, 1990. Stuntman Mike Ryan, at the wheel of a 60-foot tanker trailer truck, drove into the intersection of Little Santa Monica and Rodeo Drive and collided with a Mercedes sedan, causing a terrific explosion that, in the film, precipitates the bogus toxic chemical spill.

"It was actually the toughest stunt in the entire show," explains stunt coordinator Jack Gill. "My job was to turn the tanker over but to leave its tractor standing, which is tough because they're linked together. This was one sequence where I had to go to Sidney and say, 'Look, I've never done this before, I've never

even seen this before, but I'm just going to give it my best.' Fortunately, it worked perfectly."

The production of "The Taking of Beverly Hills" was divided into roughly three parts: the plundering of the residential neighborhoods and the resultant shootout, the firefight and destruction of Rodeo Drive, and interior sequences (which were filmed in and around Mexico City and in the huge Churubusco Studio complex).

In the residential sequences -- filmed along well-lit, spacious boulevards -- an army of thieves disguised as Beverly Hills police officers evacuate the residents of Beverly Hills. School buses are called in, bleary-eyed residents in bathrobes, pajamas and curlers are pulled from their homes along with their exotic pets, roadblocks are established on all major arteries, and the community is virtually isolated from the outside world.

Boomer is relaxing in his whirlpool when the evacuation is announced, so he is completely unaware of what is going on. When the thieves try to kill him, Kelvin saves his life and both men go racing off into the night. Gunplay soon erupts and the thieves begin to employ their superior firepower -- including a formidable SWAT tank that chases Boomer and Kelvin.

The 38,000-pound Saracen Armored Car was customized to include a tank-like gun barrel and painted with SWAT decals. Driven by stunt coordinator Gill and augmented by the special-effects department, the swift-moving armored vehicle was responsible for destroying much of the surrounding neighborhood. For

two weeks, the Saracen's high-explosive shells wreaked havoc, virtually leveling three mansions, setting fire to two more and cutting a swath through Beverly Hills.

For the next six weeks, machine-gun fire and explosions ripped through the property, and one by one every building was put to the torch. Lamont's wonderful set constructions were reduced to mounds of charred and splintered wood.

Having destroyed his residential neighborhood and a number of enemy police vehicles, Furie turned his sights on Rodeo Drive itself. Late at night, no one could tell the difference between the film's main street and the real thing -- especially when the lights came on. Rodeo Drive, home of the world's priciest shops, is the primary target of Masterson's grand scheme. With the local police force neutralized, the cop-thieves ransack a who's who of boutiques and jewelry shops -- Gucci, Armani, Fred, Van Cleef and Arpel, Cartier, Rodeo Collection.

Boomer and Kelvin arrive on Rodeo in a Rolls-Royce they've stolen from a rental agency. Chased into a parking structure by flamethrower-wielding Benitez and his goon squad, the Rolls goes sailing off the parking structure and onto the roof of a nearby office building, eventually ending up in the main dining room of a Brighton Way sushi bar. From there the Rodeo Drive shootout begins.

For the sequence, which took three weeks to shoot, stunt coordinator Gill employed every trick in his driver's manual. Police cars went sailing into showroom windows, renegade EPA trucks catapulted end-over-end down the street, and the SWAT tank took out the storefronts. Meanwhile, the special-effects team was placing charges in every structure. Windows blew out, spraying glass across the boulevard, fiery explosions consumed Fred, Gucci and Carroll and

Company, and in one tremendous blast, virtually the entire corner of Little Santa Monica and Rodeo was blown away.

"I think there's a subtle kind of snobbery about Beverly Hills and its residents," says Davi. "People are simultaneously intrigued by and resentful of the filthy rich, so the audience is going to get a vicarious thrill seeing us blow the hell out of this town."

Once Rodeo Drive was reduced to charred rubble, Furie's crew left the Ciudad Deportiva property and journeyed to various locations in Mexico City for additional sequences. Production in Mexico City wrapped in late June 1990, and the unit returned to Los Angeles for a week of matching exteriors. Crew members agreed that it was strange to set foot again on the real Rodeo Drive, which somehow didn't appear natural in its pristine state.

About the Cast ...

KEN WAHL stars as Terry "Boomer" Hayes, a superstar football player trapped in a city under siege in "The Taking of Beverly Hills."

Wahl comes to this epic adventure from "Wiseguy," the critically acclaimed and 1989 Emmy-nominated dramatic series in which he starred for three seasons as Vinnie Terranova, a Federal undercover agent who served the government by infiltrating criminal organizations. In 1988, he received an Emmy nomination for best actor in a dramatic series for his work on the show and followed that with a 1989 Golden Globe Award. "The Taking of Beverly Hills" is a major change of pace for Wahl.

"'Wiseguy' was a very intense and demanding experience for me," the actor explains. "It was tremendously gratifying, but after three and a half years, I needed a change. 'The Taking of Beverly Hills' was the perfect project. I loved the plot, and it's been a fun movie to make, so much fun that I feel guilty about it."

Born in Chicago and raised in New York, the 31-year-old actor originally considered a career in professional baseball before a motorcycle accident cut that ambition short. An acting career soon blossomed. Moving to Los Angeles from Chicago in 1978, he first gained recognition in "The Wanderers." His other feature film credits include "Fort Apache: The Bronx," "Jinxed," "Omega Seven," "The Soldier" and "Purple Hearts."

MATT FREWER stars as Ed Kelvin, a crooked cop participating in the "crime of the century" who switches sides when he saves Boomer Hayes' life.

"Kelvin's a frustrated cop," explains Frewer. "He doesn't seem to be advancing through the ranks, he's not making enough money, and the lure of Masterson's caper is just too much. He sees it as a quick-buck operation. He's also a nervous kind of a guy who isn't comfortable in violent situations, which is of course exactly what he gets involved in."

Frewer was born in Washington, D.C., but grew up in Victoria, British Columbia, and northern Ontario. He was about to enter Queens University in Ontario to take an honors degree course in biology when he switched to drama and left for a study tour in England.

Frewer attended the Bristol Old Vic Theater and then embarked on an ambitious career in British repertory theater. Early highlights included productions of "Romeo and Juliet" and "Macbeth" at the Shaw Theater in London; "Waiting for Godot" at the Orchard Theater; and "Deathtrap" at the Northcott Theater in Exeter. He was also seen in a BBC version of F. Scott Fitzgerald's "Tender Is the Night" and "Robin of Sherwood" for ITV and Showtime.

Frewer's highly innovative performances have been seen in "Max Headroom," in which he starred in the title role, and the TV series "Doctor, Doctor," as well as in starring roles in such motion pictures as "Honey, I Shrunk the Kids," "Short Time," opposite Dabney Coleman, and "Speed Zone," opposite John Candy.

HARLEY JANE KOZAK stars as Laura Sage, a top Hollywood theatrical agent whose budding relationship with Boomer Hayes is interrupted by the robbery of the century.

Kozak played Jeff Daniels' cool, collected wife in "Arachnophobia," portrayed Rick Moranis' sexy spouse in "Parenthood" and appeared as Billy Crystal's icy ex-wife in "When Harry Met Sally ..." She is also starring in the upcoming release "All I Want for Christmas," with Lauren Bacall.

"Laura's from old money and, like her father, she isn't impressed with Mr. Masterson and his hostile takeovers. She also doesn't like Boomer at first and what he represents. She's intellectually motivated and very involved in charity work while she sees Boomer as a jock king with no responsibilities or cares."

Kozak was born in Wilkes-Barre, Pa., but grew up in Lincoln, Neb., where her mother taught music on the university level. Following her screen debut in the feature "The House on Sorority Row," she became a regular on the soap opera "Texas," where she portrayed geologist Brette Wheeler for 18 months. She next played Annabelle Sims on "The Guiding Light" -- a two-year stint.

In 1985, she moved to California to play Mary on "Santa Barbara." When her character was crushed to death by a giant neon letter "C," Kozak proceeded to primetime TV, guest-starring on such series as "Highway to Heaven," "Knightwatch" and "Supercarrier." In addition to her previously mentioned film credits, Kozak starred in "Side Out" with Peter Horton and C. Thomas Howell; the CBS telefilm "So Proudly We Hail," opposite David Soul and Edward Herrmann; the feature "Necessary Roughness," with Scott Bakula, Robert Loggia and Hector

Elizondo; and the upcoming film "The Favor," in which she stars with Elizabeth McGovern.

ROBERT DAVI stars as suave power broker Robert "Bat" Masterson, who masterminds the "crime of the century."

"Beverly Hills is a closed community to a corporate raider like Masterson," says Davi. "He's up against old money and snobbery from people like Sage the insurance tycoon, a man who will take his money but will never admit him to the 'club.' He figures that the best way to get even is to virtually destroy Sage's insurance company by perpetrating the ultimate robbery with all of Sage's wealthy clients as the victims. Masterson, in a sense, redefines the term 'hostile takeover.'"

A native of Astoria, N.Y., Davi entered the entertainment world initially as an opera singer. He studied under Tito Gobbi and made his debut with the Lyric Opera Company when he was 19. Upon his graduation from high school, he won a drama scholarship to Hofstra University. His film career began with a villainous part as a Greek underworld figure in the television film "Contract on Cherry Street," which starred Frank Sinatra. He previously appeared opposite Ken Wahl in a five-part episode of "Wiseguy."

It was his role of Salim Ajami, the accused leader of the PLO in the telefilm "Terrorist on Trial," that brought Davi to the attention of producer Albert "Cubby" Broccoli, who cast him as drug runner Franz Sanchez in the James Bond adventure "Licence to Kill." Davi's other film credits include "Die Hard," "Raw Deal," "The

Goonies," "Action Jackson," "Wild Thing," "Deceptions," "Amazon," "Predator II," "Maniac Cop II," "Blue Movie Blue," "Under Surveillance" and the upcoming release "Illicit Behavior."

LEE VING JAMES co-stars in "The Taking of Beverly Hills" as ex-cop and security chief Oliver Varney, who ramrods the crime of the century for "Bat" Masterson. A native of Philadelphia, James settled in Texas after three years in the U.S. Army and began a musical career. His first blues band was called Sweet Stavin Chain, and James sang and played guitar. In 1970, he formed the jazz rock fusion band Daybreak. Eight years later, he formed Fear, one of the most popular L.A.-based punk rock bands of the late-1970s and early 1980s. Punk rock documentarian Penelope Spheeris put Fear in her acclaimed film, "The Decline of Western Civilization," which was technically James' film debut.

Since the breakup of Fear in 1985, James continues to play country music, mostly in his native Texas, but his acting career has taken precedence. His film credits include "Get Crazy," "American Pop," "Flashdance," "Streets of Fire," "Black Moon Rising," "Clue," "Pulse Pounders," "Dudes," "Nightmares," "Scenes From the Goldmine," "Grave Secrets," "Range War" and "Masters of Menace."

BRANSCOMBE RICHMOND co-stars as Benitez, a vicious free-lance hitman who becomes Boomer and Kelvin's relentless opponent when they begin to fight back.

"I've probably died in more movies than any other actor in Hollywood," laughs Richmond, who claims that 75% of his roles are villainous.

In recent years he's been blown away by the best -- Sylvester Stallone ("Cobra"), Timothy Dalton ("Licence to Kill"), Arnold Schwarzenegger ("Commando," "The Running Man"), Steven Seagal ("Hard to Kill") and Carl Weathers ("Action Jackson"). One of the few actors who does his own stunts, Richmond has been a stuntman for 17 years, and many of his more that 300 television and 100 film credits feature his action sequence handiwork.

A product of French, Tahitian, English, Hawaiian, Spanish and Aleutian Indian blood, Richmond was born in Hollywood and is the son of Leo Richmond, who is also an actor/stuntman. Richmond actually made his film debut with his father at age 6, portraying one of Fletcher Christian's children in the Marlon Brando version of "Mutiny on the Bounty." During that period, he also appeared in "Donovan's Reef," "The Devil at Four O'Clock" and "The Ugly American."

His professional debut as an actor/stuntman came in the Walt Disney film "The Castaway Cowboy" (1973), which starred James Garner. Richmond recently appeared in the HBO film "El Diablo" and the USA Cable film "Snow Kill."

LYMAN WARD co-stars as Healy, the showboating Beverly Hills chief of police who proves helpless in the face of a major emergency in his jurisdiction.

A native of St. John, New Brunswick, Canada, Ward made his professional stage debut in a dinner theater tour of "Bus Stop," but it was New York producer

Barry Tuttle who gave him his first break as one of the leads in a national road company production of "Star Spangled Girl" in 1968.

Since then, Ward has divided his time between film, television and stage roles. His film credits include "Protocol," "Moscow on the Hudson," "Ferris Bueller's Day Off" (as Matthew Broderick's father), "Planes, Trains and Automobiles," "Riding the Edge," "Milk and Honey" and "Best Shots." In upcoming releases, he co-stars in "Stephen King's Sleepwalkers," from Columbia Pictures, and stars in "Guilty as Charged," with Rod Steiger. On TV his credits include "Taggett" and "Sweet Poison," both on the USA Network, as well as a recurring role on "thirtysomething."

About the Filmmakers ...

Director **SIDNEY J. FURIE** was born in Toronto in 1933 and decided on a film career at the age of 6 when he saw "Captains Courageous." After attending Carnegie Tech in Pittsburgh, Furie got his first job as an "assistant assistant" on a documentary film in Canada. Shortly after, he raised the money for his first film, "The Dangerous Age," an autobiographical account that Furie took to England for distribution. Opening at an art house theater, it was a critical hit.

After directing a few "modestly" budgeted films, including "Dr. Blood's Coffin" (Nicolas Roeg was his camera operator), Furie made two more films on his own. "A Cool Sound From Hell" was about the Beat Generation, and "During One

Night" (which he also wrote) was the story of a young World War II U.S. Army Air Corps pilot who is afraid he'll die a virgin.

The latter realized a huge profit and won Furie a directing assignment on "The Young Ones" (U.S. title, "Wonderful to Be Young!"), his first big-budgeted British production. The film, starring Cliff Richards, was a major success upon its release in England, second only to the first James Bond movie, "Dr. No."

He next directed "The Boys," a courtroom drama starring Robert Morley and Ann Todd, the critically acclaimed "The Leather Boys" and "The Ipcress File," starring Michael Caine, which won the British Academy Award and established Furie as a major director.

Furie next directed his first American feature, "The Appaloosa" (1966), starring Marlon Brando, and later "The Naked Runner" (1967), which starred Frank Sinatra, who had personally requested to be directed by Furie.

In 1966, Paramount signed Furie to a four-picture deal which included "The Lawyer," "Little Fauss and Big Halsy," "Hit" and "Lady Sings the Blues," which resulted in Diana Ross receiving an Academy Award nomination for her portrayal of Billie Holiday.

Furie's other film credits include "Sheila Levine Is Dead and Living in New York," "Gable and Lombard," "The Boys in Company C," "The Entity," "Purple Hearts" (his first film with Ken Wahl), "Iron Eagle," "Superman IV: The Quest for Peace," "Iron Eagle II" and, most recently, "Ladybugs," starring Rodney Dangerfield.

Producer **GRAHAM HENDERSON** entered the film industry as an accountant for Twentieth Century Fox in 1968 before becoming a production accountant, then unit production manager, with various independent production companies for 10 years. During this period, he worked on such films as "Villain," "The Little Prince," "Skyriders," "Star Wars," "The Europeans," "Moonraker" and "Superman" I & II.

The London-born Henderson moved to L.A. in 1980 and, two years later, became executive in charge of production with Thorn/E.M.I. Films, where he oversaw several productions including "Frances," "Cross Creek," "Tender Mercies," "WarGames" and "Bad Boys." "Bad Boys" was also Henderson's first as line producer.

Joining Hemdale Film Corporation as executive in charge of production, he worked on "Platoon," "The Terminator," "Best Seller," "Rivers Edge," "At Close Range" and many more. During the three years he spent at Hemdale, he was also line producer on "Body Slam," "Return of the Living Dead" and "Hoosiers."

In 1986, Henderson joined Nelson Films as vice president in charge of production, overseeing such productions as "Winter People," "Bill & Ted's Excellent Adventure," "Prancer," "Eve of Destruction," "There Goes My Baby," "Bill & Ted's Bogus Journey" and "The Taking of Beverly Hills."

Currently Henderson is developing several productions.

Executive producer **BARRY SPIKINGS'** career in the film industry, which spans 20 years, represents a unique combination of creative and business experience. He has served as chairman and chief executive of one of Europe's largest diversified film, TV and motion picture theatrical groups. He won the best picture Academy Award for "The Deer Hunter," which was described by critics as one of the most important American pictures of the decade.

Spikings entered the industry in 1969 as a director of Great Western, a company engaged in motion picture production and the music industry. In 1972, he and his partner assumed control of British Lion Films Holdings Limited, a publicly traded firm, which was the leading U.K. independent motion picture production and distribution company. Spikings also became chairman of Shepperton Studios, part of the British Lion Group.

In 1975, Spikings and his partner sold British Lion to E.M.I., a $4 billion-a-year multinational conglomerate operating in entertainment, leisure and electronics. As joint managing director and, subsequently, chairman and chief executive officer of E.M.I.'s film and TV activities, Spikings adopted a policy of internationalization, establishing a sales force delivering film and TV product to more than 80 countries throughout the world and achieving a rapid increase in penetration of the North American market.

In 1980, he was made chairman and chief executive of E.M.I. Film & Theater Corporation, which included film and TV production and distribution; Elstree Studios, one of the three major studios in the U.K.; E.M.I. Motion Picture

Theaters, one of the biggest chains in Europe; live theater activities and social centers. He was responsible for a staff of 4,000 people.

Spikings served as a director of Nelson Entertainment Group, Inc. from its inception in May 1985 and, in September 1986, became the company's president and chief operating officer. He resigned on May 31, 1991, to concentrate upon the production of a series of large-scale films.

Executive producer **RICK FINKELSTEIN** joined Nelson in 1987 as president of production of the newly formed Nelson Films and senior executive vice president of Nelson Entertainment Group Inc. Prior to joining Nelson, he was executive vice president of De Laurentiis Entertainment Group from 1985 to 1987. At De Laurentiis, Finkelstein organized the business affairs and legal department for what was an incipient public company.

Finkelstein was responsible for bringing to Nelson the film "Bill & Ted's Excellent Adventure" and establishing Nelson's relationship with the producers of that film, Interscope Communications, who have produced three additional films for Nelson plus the sequel, "Bill & Ted's Bogus Journey." He also was responsible (with Orion Television) for developing "Bill & Ted's Excellent Adventure" as an animated series and as a live action series, which will premiere on the Fox Television Network this fall.

Finkelstein brought a unique blend of talent to the job of president of production, having spent a substantial portion of his career as a lawyer and business affairs executive negotiating and structuring deals for the financing,

production and distribution of films. For all film projects that Nelson Films developed or produced, Finkelstein negotiated the principal deals directly. He was also active and instrumental in structuring and negotiating the distribution deals with Orion, Columbia, Showtime, Viacom and Castle Rock.

During his tenure at Nelson, Finkelstein was responsible for the production or acquisition of several feature films, including "Prancer," "Hamlet," "The First Power," "Eve of Destruction," "There Goes My Baby," "The Favor" and "The Taking of Beverly Hills." Finkelstein served as executive producer on most of these projects, as well as on "Bill & Ted's Bogus Journey."

Finkelstein also sits on the board of directors for Pacific Arts Video, a company owned by ex-Monkee Michael Nesmith. In 1979, he and Nesmith packaged and sold a program entitled "Popclips" to Warner Communications Inc., which became the prototype for MTV.

Screenwriters **RICK NATKIN** & **DAVID FULLER**, natives of Highland Park, Ill., and friends since childhood, embarked on writing careers after college (Natkin at Yale, Fuller at Brown). Natkin's first professional sale was the feature "The Boys in Company C" for director Sidney J. Furie. He also wrote "Night of the Juggler" (with Bill Norton, Sr.) and "Purple Hearts" (for Furie again, which headlined Ken Wahl as a Navy doctor during the Vietnam War).

While Natkin was establishing his screenwriting career, Fuller worked days as an art director in print media and television until he quit to become Natkin's collaborator in 1986. The pair's first produced film was an HBO original movie,

"The Heist," starring Pierce Brosnan and Tom Skerritt (which they co-wrote with William Irish, Jr.), which aired in 1989 and was the highest-rated HBO original movie for that year. "The Taking of Beverly Hills" marks their feature debut as a writing team.

The team's second original feature screenplay, "Necessary Roughness," will be released this fall by Paramount Pictures. The comedy, directed by Stan Dragoti, stars Scott Bakula, Robert Loggia, Hector Elizondo and Harley Jane Kozak.

Screenwriter **DAVID J. BURKE**, a writer/executive producer on the "Wiseguy" series for three years, became involved in the writing of "The Taking of Beverly Hills" at the request of star Ken Wahl.

A graduate of Monmouth College in Long Branch, N.J., Burke landed his first professional assignment as a production assistant for veteran film producer/director Otto Preminger on the set of "Such Good Friends." After three years as a television news producer in New York City, Burke was hired by Time/Life as the executive producer of the syndicated news service "Money News Inserts." During that period he also produced three documentaries for the BBC.

Burke's writing career in Hollywood took off when he wrote the pilot for "Crime Story" for producer Michael Mann. He later contributed to "Miami Vice" and joined the staff of "Wiseguy" in 1987.

Director of photography **FRANK JOHNSON**, A.S.C., counts among his television credits three seasons of "Wiseguy" and two seasons of "The A-Team,"

as well as the TV movies "Season of Fear" and "Police Story," a two-hour special for "T.J. Hooker" and numerous other productions.

His films include "Heated Vengeance," "Raw Force," "Last Reunion" and the second unit for "Predator." In addition, Johnson has directed two episodes of the series "Wiseguy."

Three-time Oscar-nominated production designer **PETER LAMONT** previously worked with director Sidney J. Furie on "The Ipcress File." After leaving art school in 1946, Lamont got a job at Pinewood Studios, where he spent two years as a print boy runner. Following military service, he returned to Pinewood as a junior draftsman and worked his way up through the art department ranks.

It was art director Peter Murton who introduced Lamont to the Bond series in 1964. Working as a draftsman on "Goldfinger," his first task was to make drawings of the famous set for the interior of Fort Knox. Sticking with the Bond series, he worked closely with production designer Ken Adam on another fantastic set construction -- the incredible volcano rocket base in "You Only Live Twice." In 1981, he won his production designer spurs on "For Your Eyes Only." In total, he's worked on 14 films in the James Bond series (he was nominated for an Oscar on "The Spy Who Loved Me.")

In addition to the Bond films, Lamont has been nominated for an Oscar for his production design work on "Aliens" and set decoration on "Fiddler on the Roof."

Five-time British Academy Award-nominated editor **ANTONY GIBBS**, A.C.E., reteams with director Sidney J. Furie on "The Taking of Beverly Hills." Early in their careers, the pair first collaborated on two English films of the 1960s: "Dr. Blood's Coffin" and "During One Night."

Born in London in 1925, Gibbs thought about the theater as a profession but opted for films because "the hours were better." Beginning his career in the prop department at Alexander Korda's Worton Hall Studio, he segued to positions in special effects, sound and laboratory work before becoming an apprenticed editor on the Richard Burton starrer "Alexander the Great." His first solo editing credit was on "The Unstoppable Man" in 1960. He followed that with the Twentieth Century Fox version of "Oscar Wilde."

Gibbs' British Academy Award nominations came for his editing skills on "Tom Jones," "Fiddler on the Roof," "Rollerball," "Performance" and "A Bridge Too Far." It was while working on the mammoth "Dune" in Mexico that he met his wife and now assistant editor, Sherrye. Gibbs has also worked on such films as "Agnes of God," "In Country" and "Russkies."

JACK GILL, one of Hollywood's top stuntmen, is the stunt coordinator on "The Taking of Beverly Hills." During the course of filming, Gill supervised a series of thrilling shootouts on Rodeo Drive, an armored car assault on a huge mansion, a tanker truck turnover and a wild car chase between a Rolls-Royce and several police cruisers.

An ex-professional motorcycle rider, Gill entered the film business on the recommendation of director and ex-stuntman Hal Needham. His first major break came on "The Dukes of Hazzard" television series, on which he doubled for star John Schneider and performed incredible stunts in the famous "General Lee" car. He was with "The Fall Guy" during its first two seasons and then progressed to "Knight Rider" for four years as the stunt coordinator and driver of "KITT."

Over the past few years Gill has been known as the finest car and motorcycle expert in the business. He has advanced from television to major action features, where he performed in "Beverly Hills Cop II," "Tequila Sunrise," "The Witches of Eastwick" and "Terminator 2." He was the stunt coordinator on "Shakedown," with Peter Weller and Sam Elliott, "Assassination," with Charles Bronson, and "True Believer," with James Woods.

Gill was one of the founding members and a past president of the International Stunt Association, a group composed of 31 stuntpeople, which is designed to ensure safety and expertise on the sets.

Composer **JAN HAMMER** is a multi-talented keyboard player, drummer and guitarist whose career includes numerous recordings, concert appearances, and TV and film scores. In addition to "The Taking of Beverly Hills," the Prague-born musician wrote the music for the films "Curiosity Kills," "I Come in Peace," "Gimme an F...," "Secret Admirer" and "A Night in Heaven."

Hammer scored 90 episodes of "Miami Vice," receiving Emmy Award nominations for composition in 1985 and '86. His "Miami Vice Theme" hit the

No. 1 spot on the Billboard Hot 100 Singles chart, the first TV theme to do so since Henry Mancini's "Theme From Peter Gunn" in 1959, and earned Hammer two Grammy Awards in 1986 for instrumental composition and pop instrumental performance.

Hammer's other television credits include the movies of the week "K-9000," "Clinton and Nadine," "Two Fathers Justice" and "Charley Hannah," the series "Tales From the Crypt" and 20 episodes of the British series "Chancer."

Hammer recently scored two pilots -- "Night Rider 2000" and a half-hour sitcom, "News at 12" -- and wrote the music for a television spot for Amnesty International featuring Czech president Vaclav Havel, which will be aired in many languages around the world. Hammer has recorded more than 40 albums by himself and with a variety of top groups and individuals, including Mick Jagger, Jeff Beck, the Mahavishnu Orchestra, Al Di Meola, Carlos Santana and John McLaughlin.

Nelson Entertainment Presents a Sidney J. Furie Film starring Ken Wahl, "The Taking of Beverly Hills," with Matt Frewer, Harley Jane Kozak and Robert Davi. Sidney J. Furie directs and Graham Henderson produces from a screenplay by Rick Natkin & David Fuller and David J. Burke based on a story by Sidney J. Furie and Rick Natkin & David Fuller. The executive producers are Barry Spikings & Rick Finkelstein, the music is by Jan Hammer and the director of photography is Frank Johnson, A.S.C. The production designer is Peter Lamont, and the film editor is Antony Gibbs, A.C.E. "The Taking of Beverly Hills" is a Columbia Pictures release.

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